informed by reading what has been written by the most accredited writers on the subject. On the other hand artists may be imagined to possess the most competent knowledge, but they are disposed to narrow their views to the single class of artistic works they have adopted for their own practice; and it is much to be regretted, however painfully true, that a number of our living painters are disqualified by the absence of sufficient general education to undertake the task. There are, nevertheless, great exceptions; but unfortunately they are much too chary of their labour for the public to profit by their instruction. The writings of Barry and Haydon are sound in principle, although imbued with more than a tinge of acerbity; nor can any maxims, more perfectly just and gracefully enunciated, exist, than are found in the writings of Sir Joshua Reynolds.

The difficulty of combining literary attainments with the routine of the atelier, and the theoretic attainments of anatomy, perspective, and other sciences, ought to damp the ardour of the ordinary critics upon pictorial art. In rendering an account of the present exhibition, we propose therefore to advance rather a *résumé* of its contents, and invite amateurs to investigate narrowly for themselves the exhibited works, upon the principles of composition, drawing, expression, colour, light and shade, with aerial and linear perspective. These qualities once achieved, the eye may then seek its pleasure in the choice of subject.

The catalogue contains 518 numbers, 503 of which are attached to pictures, and fourteen to sculpture. As the elder sister, the sculptors' performances claim the precedence of notice over painting. The most consequential work is the life-size recumbent group in marble of "Ino and the infant Bacchus," by J. H. Foley, executed for the Earl of Ellesmere, in whose mansion it will form a becoming ornament. A marble statue of a satyr, and a bust personifying innocence, by W. Calder Marshall, A.R.A., as well as a small marble figure of Musidora, by T. Earle, comprise the amount of noticeable works.

In painting, only one of the royal academicians (W. Lee) exhibits, and only five of the associates are in the same category.

The historical, or figure subjects, are not in great strength. The Chevalier Bezzuoli, President of the Florentine Academy, displays a picture taken from the life of Giotto, of considerable merit: the figures are well drawn, and the folds of the draperies broad and well cast. Still, if it is to be taken as a specimen of the condition of historical art in modern Italy, it will not rank very high; it possesses a good deal of the ancient Italian technicalities, but depicts the defunct body, from which the soul has departed. R. T. Bott (to us a new name), has a composition of many figures, illustrating Victor Hugo's tale of the death of the banished lord. A good deal of clever arrangement of the subject on the surface is manifested, and some well-disposed lines. One of the most important of figure compositions, being a group of nymphs and infants, with the inviting title of "Dolce far niente," conceals the painter's name under the initials of G. F. W., to which a very professional address is appended in the catalogue. The picture is worth examining for many good qualities. A small picture of a sitting figure, nude, called "A Naiad," by W. E. Frost, A.R.A., placed on the screen of the secretary's desk, is an elegant personation of the female figure, painted in rich tones, with admirable chiaro-scuro. It may be called a gem.

In the lower department of figure pictures, either conversational or amatory, there are many of considerable merit, nor is there a small affluence of the domestic pathetic, intended to excite the sighs and sympathies of the fair sex. In pictures that may be termed dramatic, stands first, a work of high imaginative power by F. Danby, A.R.A., representing a mountain chieftain's funeral in the olden times. This picture has rarely been equalled for a mysterious depth of tone; the faint moonlight that beams o'er the towering mountains is treated with all the mastery of art; the entire scene is conceived with great grandeur of chiaro-scuro, and developed with true poetic feeling. Probably it will not please the multitude, because, as they will say, "it is so dark." On the opposite wall is placed one of John Martin's inspirations of biblical miracles; although a veteran in fame, he appears in all the vigour and freshness of his earliest powers. It is a representation of Joshua commanding the sun to stand still. There is an awful sublimity in the lighting up of the distant mountains, and the vast architectural edifice erected on the rock is pregnant with noble ideas, which will delight the student in this art. The sky is a problem not readily solved by an ordinary observer of the phenomena of nature. It will make an admirable engraving.

Among the interiors or exteriors of buildings more particularly interesting to this journal, is a picture upwards of 13 feet long by 4½ feet high, representing the interior of the picture gallery at Stafford-house, St. James's, painted by J. D. Wingfield. This apartment, the most gorgeous of any in the palatial abodes of the metropolis, is here made public to the hundreds who have sighed in vain to see the original. The portion represented is that where, encased in the walls, are the two wondrous Murillos. The mural decorations, with the massive chandeliers and candelabra, are painted in their minutest details. The enrichments of the fireplace in the centre have such a fac-simile of relief in the mouldings and ornaments, that we felt a desire to ascertain by the finger if they did not really project; but were deterred by reflecting that we should descend to the level of the birds which pecked at the imitative cherries of the ancient Greek painter.

Landscape is the branch of art in which the school of England wields the sceptre of supremacy over all the European schools, and in the present exhibition is the dominant feature. "The Deserted," by C. Branwhite, takes a first place in the ideal. The scene is a continuous lake, environed by forest scenery terminated only by the horizon, and seen from the ruins of a terrace: the sun is sinking below the horizontal line, and steeps in its evening gilding every part of the solitary glen. The picture depends on a single thought,—a very felicitous one, rendered magnificent by the scale of colour, although bordering on Germanism in scale. The opposite excess of purely natural transcript is contributed by R. Redgrave, A.R.A., called "Strawberry Gatherers in Norbury Woods." The Professor of Botany in the Government School of Design has justified his appointment by the elaborate study of wild plants and perfection of foliage. The picture is of the highest order in its class; and a significant warning to the noviciate, that the road to success is the unflinching study of natural objects, and that in landscape painting it is the foreground which marks the degree of excellence in rural scenes. Thomas Danby has two views in Wales. This painter came out with remarkable strength last year; but his present pictures do not quite equal the past. There is an unnatural blackness and want of atmosphere in the group of trees that intervenes between the stream and the distance of his principal work. The brother, James Danby, has a view of Scarborough, well lighted and very transparent. C. Marshall has a lake scene with mountains called "Lynn Crafnant, Caernarvonshire," which no one can mistake to have been painted on the spot, so fully is it invested with the natural charms of sunny light and atmosphere.

There are many other excellent landscapes worthy of examination. The most pretentious are two by F. R. Lee, R.A., with groups of cattle, by S. Cooper, A.R.A. Enough has been already written on these talented artists to render remark superfluous. In animal subjects, R. Ansdell worthily supplies the absence of E. Landseer. He has three pictures, all admirable. The department of still life is supremely maintained by G. Lance, in five pictures. There is a good sprinkling of marine subjects and coast scenes, none betraying novelty, or wandering beyond the ordinary routine, although they are generally pleasing.

"On the Gulf of Spezzia," by G. E. Hering; "A Scene in Epping Forest," by W. Linton; "Prayer before the Mid-day Alms," by A. C. Hayter, jun.; "The Harvest Field," by H. Jutsum; "The Murder of Thomas à Becket," by J. Gilbert; "Burns and Capt. Grose," by R. S. Lauder; "The Trial of Laud," by Alex. Johnston, all deserve notice.

LINCOLN'S-INN FIELDS POPULARIZED.

London increases so rapidly in extent that every inch of open and available space within its present boundary should be carefully preserved, and improved for the healthful exercise and recreation of its inhabitants. Among places especially adapted to this purpose, the enclosed areas of the numerous public squares demand particular notice. It not unfrequently occurs that those who live in the surrounding houses are far too exclusive and aristocratic, or too much occupied to expose themselves to the observation of their neighbours by adopting them as places of promenade, while at the same time numbers of residents in the immediate vicinity, of equal respectability, are strictly precluded the privilege. At the West-end of the town, where the parks afford so much facility of air and exercise, this is, perhaps, of no great moment. There are, however, other localities where it is a matter of considerable importance. To those who are unacquainted with the topography of the metropolis east of Tottenham-court-road, it may be a subject of curious information to learn that there is such a region as Lincoln's-Inn Fields; that the houses which surround it form one of the noblest quadrangles in Europe, the site of which, if appropriated to public buildings, would afford a better opportunity for architectural display than ever did the Forum of old Rome.

Within this imposing quadrangle, and enclosed in its entire circuit by a strong iron fence, there appears a well-wooded and fertile area, of great, if not unknown, extent. The few who are chartered to enter its unbrageous paths seem never to avail themselves of the advantage; and it is even supposed by some that, saving the solitary woodsman or occasional cultivator, it has never yet been trodden by human foot: whether its coverts and thickets harbour animals of the chase or wild beasts of prey, is also a question of curious speculation and conjecture. Can it be that the laws of William the Norman, as relating to the New Forest, are still in force in this and several similarly favoured spots, which now stretch in a northerly direction from this locality towards Camden-town?

If this should prove to be the case, some effort should be made towards having them relaxed on behalf of all respectable persons, at least at certain times and seasons, as has been done at the Temple Gardens. Footpad.

THE ABATTOIR QUESTION.

Institution of Civil Engineers.

At a meeting on February 6, Mr. Joshua Field, President, in the chair, the paper read was a "Description of the Abatoirs of Paris," by Mr. R. B. Grantham. It appeared from the account that, previous to the opening of the Paris abattoirs, in 1818, slaughter-houses existed in the crowded districts of the city: and that (as at present in London) the passage of the cattle through the streets, and the consequent nuisances, were found to be intolerable. The five abattoirs were designed with great care; they were erected within the barriers, at an average distance of a mile and three quarters from the centre of the city.

It appeared that the revenue (derived from tolls, charged upon all the meat killed, at per killogramme,) amounted, during one year, to 47,608*l.* 16*s.*; that the total expenses were 4,958*l.* 12*s.*; leaving a profit to the city of Paris of 42,650*l.* 4*s.*, or about 6¼ per cent. upon 650,000*l.*, the original cost of all these establishments. The paper argued that, if this revenue was obtained from the tolls, &c., for slaughtering meat for a population not exceeding 1,000,000 souls, who did not consume anything like the amount of animal food that Englishmen habitually indulge in, how much greater would be the profit of such establishments for London, where there was a population nearly approaching 3,000,000 of souls!

In the discussion which ensued, and in which Mr. E. Chadwick, Professor Owen, Mr. Leslie, and others, took part, very interesting statistical facts were given in connection with the present state of the Smithfield market, which, it was said, appeared to be upheld merely as a question of revenue to the city, for which the public not only paid heavily, but suffered severely, by common annoyance, and by the deleterious effects on public health.

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